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PIANOS

SCHUMANN AND WAGNER.

In 1845, Schumann writes to Mendelssohn of "Tannhäuser." "Wagner has just finished a new opera no doubt a clever fellow, full of eccentric notions, and bold beyond measure. The aristocracy is still in raptures over him on account of his 'Rienzi,' but in reality he cannot conceive or write four consecutive bars of good or even correct music. The music is not a whit better than that of 'Rienzi,' rather weaker, more artificial. But if I should write this I should be accused of envy; hence I say it only to you, so I am aware that you have known all this a long time." But in another letter to Mendelssohn, written three weeks later, he recounts: "I must take back much of what I wrote regarding 'Tannhäuser,' after reading the score: on the stage the effect is quite different. I was deeply moved by many parts." And to Heinrich Horn he writes a few weeks after this: "I wish you could see Wagner's 'Tannhäuser.' It contains profound and original ideas, and is a hundred times better than his previous operas, though some of the music is trivial. In a word, he may become of great importance to the stage, and so far as I know him, he has the requisite courage. The technical part, the instrumentation, I find excellent, incomparably more masterly than formerly."

Verdi, in spite of his eighty years, takes a horse-back ride of nearly two hours' duration after dinner every day, and on his return plays a game of cards with some member of his family. All the musical work he does is accomplished during the morning, and he talks so confidently of his next opera as if he were half a century younger than he is. His leisure time, apart from the occupations mentioned above, is devoted to reading of poetry and philosophy.

Carmen, whose Carmen has been one of the hits of the New York opera season, has departed from tradition in playing this part. She conceives Carmen to be a daughter of the people and not a peasant in disguise. Her conception is the outcome of long and careful study, and her great success is only a just reward. Speaking of the differences between the lyric drama and the drama proper, she said: "There should be no difference between opera and drama. It is said that opera is essentially untruthful; that men and women do not sing their joys and sorrows. All the more reason that the operatic artist should try to hide the apparent untruthfulness of this form of art. I say, on the contrary, for in the best form of operatic art the melodies are only glorified inflections of the human voice. They form the apotheosis of audibly expressed emotions." Calvé owns a phonograph into which she dictates a letter each week, sending the cylinder with the message to her friends in France. "Thus," she says, "they hear my voice—a voice from across the waters."

GERMANIA THEATRE.

The crisis of the future maintenance of a German theatre in St. Louis is passed. The enterprise is secured for another season under the same competent and experienced director, Mr. Alexander Wurster, who has taken such great pains to keep the German stage up to the requirements of the best class of audience. Still it can not be denied that negotiations have been pending, and that Chicago capital money has been offered for remodeling the pretty Germania theatre. One Chicago firm had even sent its representatives to inspect the building and to draw plans for remodeling it into an English variety theatre of the higher grade. When the rumor of these proceedings had spread over the city and stirred up German theatre-goers, it was brushed by the directors of the German Dramatic Association, who then hurriedly agreed director Wurster to bring matters into satisfactory shape for the coming season. They even offered him a gratifying reduction on the rent. Director Wurster having accepted, the Germania Music will have a chance for another year.

The close of this season promises special attractions. Several strong plays of great interest are yet to be produced. Amongst others, a new play under the title of "Die Rebellen," is in preparation at the Germania Theatre, to be produced by the charming and amiable actress, Miss Rosa Sordani, for her benefit on the 21st inst. The play is the joint production of J. G. Wörner, Probat Judge of this city, and Charles Gilephaus, and is said to be a vivid delineation of the great principles underlying the late war of the Rebellion, showing in glowing pictures the errors and passions, and the aspirations of the actors therein. The production of this drama is looked forward to with much interest.

Cesar Thomson, who, although hardly known to the musical world at large, is one of the greatest violinists, is to play in London. He is a Belgian, and being a man of singularly retiring disposition has never been brought prominently before the public. His technical faculty is said to be marvelous. Camilla Uro tells a story of a violin virtuoso visiting Thomson's native city, and announcing that he would play Paganini's "Perpetuum Mobile." A local critic called upon and said to him: "Don't. We've got a player here who plays it in octaves."

Young Siegfried Wagner has been recently conducted at Leipzig and Berlin. Unfortunately he is a left-handed conductor, and seemed to perplex his orchestra to some extent. Perhaps on this account he has decided to relinquish his intention of going to England this season. Meanwhile his time will be fully occupied at Bayreuth with the preparations for the series of Wagner's representations, which will commence in July.

Tostli, the famous song-writer, receives \$1,200 for every song.

The pupils of E. A. Schiörrer, of St. Charles, Mo., gave a very creditable concert at the Opera House there. Mr. and Mrs. Schiörrer are the happy parents of a beautiful daughter, born on the 8th ult. St. Charles is growing.

The many friends of Ludwig W. Hoffmann, the solo violinist of the Mendelssohn Quintette in (Boston, are highly pleased by his return from leaving St. Louis. Mr. Hoffmann, despite his youth, is making his way upward.

W. D. Armstrong, of Alton, gave a sacred concert at St. Paul's Episcop. church there on the 8th ult. He was assisted by Miss McDearborn, mezzo-soprano, and B. H. Wortman, violin, in a well selected programme. Mr. Armstrong is active in the musical interests of Alton.

Paestrina, the greatest musician of his time, died on February 24, 1844, and the 30th anniversary of his death was kept with great economy at Vienna and elsewhere on the continent. A Vienna society for the performance of sacred music performed Paestrina's mass for six voices, "Missa Papa Marcellus," a magnificent work.

Sonsa's Band is engaged to play at Madison Square Garden, New York, from May 13th until June 20th. From that time until July 1st it will play for festivals throughout the country. The Manhattan Branch engagement will begin then, and close September 4th. From September 6th until October 22d, the band will be engaged at the St. Louis Exposition.

An examination of the effects left by the composer Tschaiakowsky shows that he had commenced work on an opera on the subject of "Roméo and Juliet," a subject which is authoritatively said to be now engaging the attention of Verdi. Tschaiakowsky also left finished and ready for production a new ballet in two acts, and a number of valuable fragments.

We must not rest until we have succeeded in acquiring fire, without violence; power, without harshness; sweetness, without languor. The pianist must endeavor to make his hands so independent of each other that he may be able to play the loudest and most impassioned passages with one hand while the other plays with the greatest softness and tranquillity.—*W. H. Miller.*

A Concert was given at Madison Square Garden Concert Hall, New York, by the National Conservatory of Music for the benefit of the poor. Dr. Dvorak presided for full orchestra, solo voices and chorus Stephen Foster's "The Old Folks at Home." Mine, Sissieretta Jones, the "black" Patti, was engaged to sing Stephen Foster's arrangement. Mr. Harry Burleigh, a color d. baritone, also sang, and the chorus was sung by the colored choir of the conservatory numbering eighty members. An elaborate program was presented.

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MARCH, 1894.

AN INTERVIEW WITH SARASATE.

A correspondent of "Musical News" of London, recently had an interview with the famous violinist Sarasate at his apartments in that city.

The interviewer asked the violinist as to the hygienic measures he took to enable him to bear the strain of his numerous performances, the fatigue of traveling, etc.; to which Sarasate replied:—
"Je ne m'en occupe pas (I may mention that we spoke in French). I drink beer like a German, smoke cigarettes like a Spaniard, and find myself none the worse, am nearly 50 years of age yet never felt my hand steeper on the finger-board than now. Of course, I get very tired sometimes. I am tired now, for instance, having played at five concerts this week, but a little rest soon puts me right again. Fortunately I can sleep when traveling at night, and it is sleep which minimizes the fatigue more than anything."

"How do you manage to keep up your practice?"
"I practice very little, except when studying new pieces. It is curious how, in that respect, artists differ. Take pianists, for instance, Saint-Saëns, who played his own concerto at the Philharmonic on the occasion of his last visit here, had not practised for twelve months, having been too much absorbed in composition; yet how magnificently he played, with what dignity, ease, and unerring technique. M. Paderewski studies for seven or eight hours daily, so as to keep his fingers limber. There lies the secret. I believe my hand is limber because the bones are small, and rehearsals and concerts are almost enough practice for me. Now, large finger joints must require more movement to keep them flexible. As I said before, I never felt my hand more certain than now. Formerly I had always an hour's practice before playing in public, but now I do not even need that."

"You are always generous, Señor Sarasate, in speaking of your fingers. Play I ask, who has been your ideal violinist, of those you have heard?"

"Without hesitation, I reply, Henri Wieniawski. He was equally perfect in all the styles, in classical, romantic, or virtuosissimo manner. I am proud to belong to this school of playing, the Latin school, the school which insists above all on the violin being made to sing (here the great violinist took up one of his two Stradivari, splendidly perfect specimens of the Cremona master, and gave me a practical illustration of how to sing). We play with under pressure of the bow on the string, with the violin held in front, not hugged by the left cheek, nor scraped by the beard, with the head up, the neck free, and so the tone comes freely, naturally, easily."

"Ah! Señor, it looks easy, like Houdin's tricks, but the wizard must be there."

"Bah! There is something, at least, in the method."

"And something in the instrument?"

"Something, but not everything. The second Señor Sarasate then went on to describe several modern violin and bow makers, and was emphatic in his declaration of belief that the violin is not a lost art, and showed the interviewer several of his modern specimens."

CHARLES KUNKEL'S CONCERTS.

Charles Kunkel gave the first of a series of three Concerts at the Delmar Avenue Baptist Church, Delmar and Pendleton Avenues, on the 6th ult. A very appreciative audience enjoyed a rare treat in a programme of unusual excellence. Mr. Kunkel played in his well-known artistic style, and held his listeners charmed to the end.

The next Concert takes place Tuesday evening, March 6th, at 8 p. m., at the same place, and will present the following programme—John A. Robinson, the well-known baritone, assisting:

1. Beethoven, Ludwig van—Sonata quasi una Fantasia (Moonlight), in C sharp minor, op. 27, No. 2; a. Adagio sostenuto; b. Allegretto; c. Presto agitato.
- II. Sullivan, Arthur S.—Song—"The Lost Chord."
- III. Schumann, Robert—a Schlämmerlied (Cradle Song), op. 124, No. 16; Bach, Johann S.—Gavotte in G minor; Schytte, Ludwig—c. Berceuse (Cradle Song), op. 57; Moszkowski, M.—c. Danse Hongroise (Hungarian Dance), op. 25, No. 5.

IV. Schubert, Franz—Who is Sylvia?
V. Weber—Liszt—a Schlämmerlied (Cradle Song); Kunkel, Charles—b. Alpine Storm (A Summer Day); Grand—c. Capriccio de Concert; Gotschalk, L. M.—d. Murmures Roulés.

To students of music these Concerts are of great value.

CHORAL-SYMPHONY CONCERT.

The Choral-Symphony Concert given on the 13th ult. at Grand Music Hall was very successful. The orchestral work was heartily applauded, and the soloists, Miss Van Arnhem and Mr. Guido Parisi, received with every mark of enthusiasm. Mr. Parisi, who is not heard too often in Choral-Symphony Concerts, made the hit of the evening. He deserves every encouragement; his work stands on its own merits and has won him hosts of admirers.

The action of Mr. Otten in suppressing the popular wish of the audience for an encore from Mr. Parisi has been severely criticised. If Mr. Otten hopes for popular support, he would do well to adopt less repellent measures; if he does not care what the people want, the Choral-Symphony Society, has, we presume, no course left it but to bow in humble resignation.

In the fable of the frog and the bull, the frog came outsecond best, for he went up in small pieces—he had become too well—a foolish proceeding on the part of the frog.

The next concert takes place on the 6th inst. and will present—"The Erl-King's Daughter," a cantata by N. W. Gade, and "Troisème Messe Solennelle" by Gounod. Miss Lillian Blauvelt, the soprano, who has become a favorite here, has been engaged for this concert.

SOUSA BAND CONCERT.

The popular leader, Sousa, and his incomparable band, will give two grand concerts at Exposition Music Hall on the 10th inst., which promise to be largely attended. The Sousa Band has met with the most gratifying success on its tour, and its return to St. Louis will be hailed with pleasure by a host of its admirers. One of the special features of the programme will be the "1812" Overture by Tschaiakowsky, a work to which Mr. Sousa has devoted much study. One of the special features of the programme will be the "1812" Overture by Tschaiakowsky, a work to which Mr. Sousa has devoted much study. One of the special features of the programme will be the "1812" Overture by Tschaiakowsky, a work to which Mr. Sousa has devoted much study.

Miss Adele Ans der Ohe will return to Europe the middle of March, having closed a number of engagements in the spring.

DEATH OF VON BULOW.

Hans Guido Von Bulow, the famous pianist, died at Cairo, Egypt, February 12.

Von Bulow was born at Dresden in 1830, and until his ninth year did not experience any particular taste for musical study.

At that time he was placed under the charge of F. Wieck, the father of Clara Schumann, with whom he studied the piano. Two years later he studied counterpoint under M. K. Baerwald. It was the desire of his parents, however, that he should pursue a professional rather than an artistic career, and the prosecution of his musical studies was regarded by them as an accomplishment merely, and so in 1848 he was sent to the university at Leipzig to study jurisprudence, but while there continued the study of the piano with Liszt and of musical theory with Hauptmann.

The next year found him a member of the University of Berlin engaged in political disputations and figuring with democratic zeal on the paper *Die Abend Post*. The latter connection he utilized in an enthusiastic defense of the German school of Wagner and Liszt, in which he showed that music was still next to his heart. In 1850, while listening to the performance of "Lohengrin" at Weimar, his musical enthusiasm asserted its mastery, and he decided definitely after a consultation with Wagner at Zurich to make music his career. He then returned to Weimar and pursued his studies on pianoforte for two years with Liszt, and at the conclusion of this period made his first concert tour of the European capitals.

From 1855 to 1864 he was principal pianoforte teacher at the Stern Conservatory at Berlin, and during that period he was constantly active in organizing trio soires, orchestral, concert and pianoforte recitals, acquiring increasing reputation, and by this means practically advancing the popularity of the new German school. He continued his intimate relations with Liszt and Wagner, and spent part of 1864-5 with the latter at Weimar.

In 1857 he married the daughter of Liszt, and who afterwards became Wagner's wife. His first visit to the United States was in 1857. Subsequently he became chapel-master at Hanover, then Meiningen, and eventually at Berlin, where his severe criticism of the administration of the opera led to the revocation of his appointment and all but led to his expulsion from the building.

Von Bulow was a worker of indefatigable energy in many fields. He was a composer of merit; his knowledge of musical literature was profound and his skill as a performer was remarkable. He had a very retentive memory, and could reproduce almost constructively, a power which a musician his leading characteristic has been finely described as "passionate intellectualty of expression."

His thorough mastery of detail, yet his total ensemble had the quality of spontaneity. He has left editions of the classical pianoforte works of Bach, Beethoven and Czerny, which by their fine phrasing, correction of prevailing misconceptions and misconstructions, and minute instructions on the fleecing of tempo and expression are of great value to the musical student. A typical Von Bulow excerpt is the "Intermezzo Scherzoso," published in *Kunkel's Royal Edition*, (from the "Capriccio" The Carnival of Venice), composed probably in imitation of the carnivals of Schumann—full of evocations of humor and deceptive cadences, and yet one of the best executed studies of staccato playing and arrest of touch with delicacy.

Von Bulow was a man of eccentric disposition. The extreme and audacious manner of his domestic troubles and the overwork to which he turned for relief induced in him a condition of mind which by his own was continued insanity. This was probably an exaggeration.

Max Bruch has just completed a new work, "Leonidas," for baritone solo, male chorus and orchestra. It is his opus 66.

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G AVOTTE. ————— T. Giese Op. 220.

3

Moderato. ♩ = 138.

Transcribed by Eugene Ketterer.

The musical score is written for piano and bass. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is Moderato, with a quarter note equal to 138 beats per minute. The score is divided into five systems. The first system begins with a piano (p) dynamic and includes a crescendo (cresc.) marking. The second system features a first ending and a second ending, with a forte (f) dynamic. The third system includes a diminuendo (dim.) and a fortissimo (f) dynamic. The fourth system has a first ending and a second ending, with a dolce (dolce) marking. The fifth system also has a first ending and a second ending. Pedal points are indicated by 'Ped.' and asterisks throughout the score.

Lento.

First system of musical notation, measures 1-4. Pedal points are marked with a star symbol below the bass line.

Second system of musical notation, measures 5-8. Dynamics include *mf* and *dim.*. Pedal points are marked with a star symbol below the bass line.

Third system of musical notation, measures 9-12. Pedal points are marked with a star symbol below the bass line.

Fourth system of musical notation, measures 13-16. Dynamics include *mf*. Pedal points are marked with a star symbol below the bass line.

Fifth system of musical notation, measures 17-20. Dynamics include *dolce.*. Pedal points are marked with a star symbol below the bass line.

Sixth system of musical notation, measures 21-24. Dynamics include *cres.* and *f*. Pedal points are marked with a star symbol below the bass line.



GALOP de CONCERT.

Galop militaire.

Charles Mayer. Op. 117.

Vivo. ♩ - 92.

The first system of the musical score for 'The Little Boat' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It contains a melody with various ornaments (trills, grace notes) and dynamic markings including *f*, *p*, *cres.*, *molto*, and *f*. The lower staff is in bass clef and provides a harmonic accompaniment. Pedal points are indicated by 'Ped.' with a star symbol at the beginning of measures 1, 3, 5, 6, and 7. The system concludes with a double bar line.

The musical score for 'The Little Boat' is presented in a two-staff format. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The lower staff is in bass clef. The melody in the upper staff consists of eighth and sixteenth notes, often beamed together, with some notes marked with accents. The bass line in the lower staff is primarily composed of eighth notes. There are seven measures shown. Below the bass staff, the word 'Ped.' (pedal) is written under the first, third, fifth, and seventh measures, each followed by a small star symbol. The piece concludes with a double bar line and a repeat sign.

3

- - - do.

cres. molto.

1. 2.

f dolce.

Ped.

Ped.

Ped.

risoluto.

Ped.

meno.

Ped.

or thus:

Ped.

leggiero.

p

cresc.

con - do.

ff

Ped.

sf

cresc.

molto.

ff

Ped.

animato.

sf

Ped.

Musical score for piano, featuring six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f*, *mf*, *ff*, and *p*. Pedal markings are indicated by "Ped." and asterisks. Fingering numbers (1-5) are placed above notes. The key signature is B-flat major (two flats).

System 1: Treble and Bass staves. Pedal markings: Ped. *, Ped. *, Ped. *.

System 2: Treble and Bass staves. Pedal markings: Ped. *, Ped. *, Ped. *, Ped. *.

System 3: Treble and Bass staves. Pedal markings: Ped. *, Ped. *, Ped. *, Ped. *.

System 4: Treble and Bass staves. Pedal markings: Ped. *, Ped. *, Ped. *, Ped. *.

System 5: Treble and Bass staves. Pedal markings: Ped. *, Ped. *.

System 6: Treble and Bass staves. Pedal markings: Ped. *.

La Sonnambula

Jean Paul.

Allegro $\text{♩} = 126$.

Secondo.

Musical score for "La Sonnambula" by Jean Paul, Secondo. The score is in bass clef with a key signature of two flats (B-flat and E-flat). It consists of five systems of music. The first system starts with a piano (*p*) dynamic and includes a *mf* marking. The second system includes a *f* marking. The third system includes *p*, *f*, and *mf* markings. The fourth system includes a *5* marking above the staff. The fifth system ends with a *sf* marking. Pedal points are indicated by "Ped." and asterisks (*) below the staff. The score is numbered 557-12 at the bottom.

La Sonnambula

3

Allegro ♩ = 126.

Primo.

Jean Paul.

The musical score is written for piano and voice (Primo). It consists of five systems of staves. The piano part is in 6/8 time and features complex arpeggiated figures, often with multiple ledger lines. The vocal part is in a higher register and includes melodic lines with various ornaments and dynamics. The score is marked with 'mf', 'f', and 'ff' dynamics, and includes numerous 'Ped.' (pedal) and '*' (ornament) markings. The key signature is B-flat major (two flats) and the tempo is Allegro (♩ = 126).

System 1: Piano part starts with *mf*. Vocal part begins with a melodic line. Pedal markings are present in the piano part.

System 2: Piano part continues with arpeggiated figures. Vocal part has a melodic line. Pedal markings are present in the piano part.

System 3: Piano part continues with arpeggiated figures. Vocal part has a melodic line. Pedal markings are present in the piano part.

System 4: Piano part continues with arpeggiated figures. Vocal part has a melodic line. Pedal markings are present in the piano part.

System 5: Piano part continues with arpeggiated figures. Vocal part has a melodic line. Pedal markings are present in the piano part.

Seconda.

mf *ff*

Ped.

mf *p*

Ped.

mf *p*

Ped.

lento. *p* *sf* *mf*

Ped.

Andante sostenuto. $\text{♩} = 160$.

pp

Ped.

p

Ped.

8 Primo. 5

mf *ff* *mf*

Ped. * Ped. * Ped. * Ped. *

8 4 2 1 2 3 4 5 8...

p *mf*

Ped. * Ped. * Ped. * Ped. *

8 4 2

f *f*

Ped. * Ped. * Ped. * Ped. *

8 2 1 3 2 1

lento. *ff* *p*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Andante sostenuto ♩ = 160.

pp semplice.

f molto espressione.

Ped. *

Primo.

The musical score is written for a piano and consists of six systems of staves. The notation includes complex fingerings (numbers 1-5), pedaling instructions (Ped., * Ped.), and dynamic markings (pp, f, cresc., rit., dim, mf, p). The piece is marked 'Primo.' at the top. The notation is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The first system includes a 'Ped.' instruction and a 'Ped.' instruction with a star. The second system includes a 'Ped.' instruction and a 'Ped.' instruction with a star. The third system includes a 'Ped.' instruction and a 'Ped.' instruction with a star. The fourth system includes a 'Ped.' instruction and a 'Ped.' instruction with a star. The fifth system includes a 'Ped.' instruction and a 'Ped.' instruction with a star. The sixth system includes a 'Ped.' instruction and a 'Ped.' instruction with a star. The notation is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The first system includes a 'Ped.' instruction and a 'Ped.' instruction with a star. The second system includes a 'Ped.' instruction and a 'Ped.' instruction with a star. The third system includes a 'Ped.' instruction and a 'Ped.' instruction with a star. The fourth system includes a 'Ped.' instruction and a 'Ped.' instruction with a star. The fifth system includes a 'Ped.' instruction and a 'Ped.' instruction with a star. The sixth system includes a 'Ped.' instruction and a 'Ped.' instruction with a star.

Primo.

9

p *dim.* *p* *pp*

Ped.

Moderato. ♩ = 132.

p *p*

Ped. *Ped.* *Ped.*

f *cres.* *f* *tf*

Ped. *Ped.* *Ped.*

f *cres.* *cen* *f* *do*

Ped.

rit. *a tempo.* *mf*

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

f

Ped. *Ped.* *Ped.* *Ped.*

10

10 Allegro. $\text{♩} = 100!$

Secondo.

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first four measures of the piece, and the second system contains the next four measures. The music is written for piano in G major (one sharp) and 3/4 time. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has one sharp (F#). The time signature is 3/4. The piece begins with a forte (f) dynamic. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The accompaniment consists of a steady eighth-note pattern in the left hand. The piece concludes with a final cadence in the second system.

The first system of the musical score for 'The Little Boat' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. It begins with a whole rest, followed by a series of eighth and sixteenth notes, some beamed together. There are dynamic markings 'mf' and 'cres.' (crescendo). The lower staff is in bass clef with the same key signature and time signature. It begins with a whole rest, followed by eighth and sixteenth notes, some beamed together. The system concludes with a double bar line.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains the next four measures, which include the first ending and the beginning of the second ending. The notation includes a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody is written in the treble staff, and the accompaniment is in the bass staff. The first ending is marked with a '1' and a repeat sign. The second ending is marked with a '2' and a repeat sign. The piece concludes with a double bar line and the word 'FINIS'.

cen - do

Ped.

567 - 12

Allegro. $\text{♩} = 100.$

Primo.

11

First system of musical notation. Treble and bass staves. Treble staff has a *mf* dynamic marking. Fingering numbers (1-5) are present above many notes. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

Second system of musical notation. Treble and bass staves. Treble staff has a *f* dynamic marking. Fingering numbers (1-5) are present above many notes. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

Third system of musical notation. Treble and bass staves. Treble staff has a *f* dynamic marking. Fingering numbers (1-5) are present above many notes. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

Fourth system of musical notation. Treble and bass staves. Treble staff has a *f* dynamic marking. Fingering numbers (1-5) are present above many notes. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

Fifth system of musical notation. Treble and bass staves. Treble staff has a *f* dynamic marking. Fingering numbers (1-5) are present above many notes. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

1

cres cen do

mf

f

f

ff

557 - 12

8... Primo. 13

f *f* *f* *f*

8... *mf* *

Ped. *Ped.* *

f

f

8... *ff* *ff* *ff* *ff*

Ped. *

STUDY XVIII.

Theme and Variations.
Choral in Four Part Harmony. (Dundee.)

THEME.

Slow.

Lowell Mason, 1792-1872.

Pedal.

STUDY XIX.

If the half notes in the bass were to be sung by voices or played by any instrument other than the piano, they would have to be dotted in order to preserve to the end of the measure the purely four part harmony of the Choral proper.

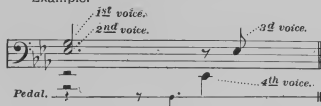
Example.

Soprano.
Alto.
Tenor.
Bass.

The dotting of the notes at A is not required, however, as the use of the pedal produces the same effect.

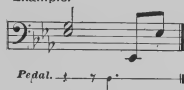
The bass in this study, as played with the pedal, actually represents four voices.

Example.



The E flat, a quarter note with a half rest preceding, represents three quarters, while the upper E flat, with the preceding half and eighth rests, also represents three quarters. To simplify this mode of writing, which is, to say the least, confusing to the eye, the simple notation has been adopted, as the pedal sustains the notes their proper length and does away with the dotting.

Example.



The playing of these two examples, according to their respective notations, will prove the effects identical.

N. B.—It may be here remarked that the piano and harp are the only instruments admitting of such abbreviated notation. All other instruments require the writing of a note as long as it is to sound.

VARIATION.

Slow.



First system of musical notation. The treble clef staff contains a melody with eighth-note triplets and quarter notes. The bass clef staff contains a bass line with quarter notes and eighth notes. A 'Pedal' line is shown below the bass staff, indicating the timing of the pedal point.

Second system of musical notation. The treble clef staff continues the melody with eighth-note triplets and quarter notes. The bass clef staff continues the bass line. A 'Pedal' line is shown below the bass staff.

Third system of musical notation. The treble clef staff continues the melody with eighth-note triplets and quarter notes. The bass clef staff continues the bass line. A 'Pedal' line is shown below the bass staff.

Fourth system of musical notation. The treble clef staff continues the melody with eighth-note triplets and quarter notes. The bass clef staff continues the bass line. A 'Pedal' line is shown below the bass staff.

Pedal.

STUDY XX.

Theme and Variations.
Choral in Four Part Harmony. (Seymour.)

THEME.

Slow.

Carl Maria von Weber, 1766-1826.

Pedal.

Pedal.

STUDY XXI.

VARIATION I.

Slow.

Pedal.

STUDY XXII.

VARIATION II.

Slow.

The musical score is arranged in four systems, each consisting of a piano part and a corresponding pedal part. The piano part is written in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bass part is written in bass clef with the same key signature and time signature. The tempo is marked "Slow." The first system shows the initial chords and a continuous eighth-note bass line. The second system introduces a new chord progression while maintaining the bass line. The third system features a more complex chordal texture with some triplets indicated by a '3' over the notes. The fourth system concludes the variation with sustained chords and a final bass line. Each system includes a "Pedal." line with a series of eighth notes, indicating the timing and duration of the pedal points. Fingerings are indicated by numbers 1 through 5 on the piano part and 1 through 5 on the pedal part.

The first system of musical notation consists of a grand staff with a treble and bass clef. The treble staff contains a series of chords, each marked with a number (1, 2, 3, 4, 5, 6, 7, 8) and a finger number (1, 2, 3, 4, 5). The bass staff contains a series of eighth notes, each marked with a number (1, 2, 3, 4, 5, 6, 7, 8) and a finger number (1, 2, 3, 4, 5). Below the grand staff is a single line labeled "Pedal." with a series of eighth notes, each marked with a number (1, 2, 3, 4, 5, 6, 7, 8) and a finger number (1, 2, 3, 4, 5).

The second system of musical notation consists of a grand staff with a treble and bass clef. The treble staff contains a series of chords, each marked with a number (1, 2, 3, 4, 5, 6, 7, 8) and a finger number (1, 2, 3, 4, 5). The bass staff contains a series of eighth notes, each marked with a number (1, 2, 3, 4, 5, 6, 7, 8) and a finger number (1, 2, 3, 4, 5). Below the grand staff is a single line labeled "Pedal." with a series of eighth notes, each marked with a number (1, 2, 3, 4, 5, 6, 7, 8) and a finger number (1, 2, 3, 4, 5).

The third system of musical notation consists of a grand staff with a treble and bass clef. The treble staff contains a series of chords, each marked with a number (1, 2, 3, 4, 5, 6, 7, 8) and a finger number (1, 2, 3, 4, 5). The bass staff contains a series of eighth notes, each marked with a number (1, 2, 3, 4, 5, 6, 7, 8) and a finger number (1, 2, 3, 4, 5). Below the grand staff is a single line labeled "Pedal." with a series of eighth notes, each marked with a number (1, 2, 3, 4, 5, 6, 7, 8) and a finger number (1, 2, 3, 4, 5).

The fourth system of musical notation consists of a grand staff with a treble and bass clef. The treble staff contains a series of chords, each marked with a number (1, 2, 3, 4, 5, 6, 7, 8) and a finger number (1, 2, 3, 4, 5). The bass staff contains a series of eighth notes, each marked with a number (1, 2, 3, 4, 5, 6, 7, 8) and a finger number (1, 2, 3, 4, 5). Below the grand staff is a single line labeled "Pedal." with a series of eighth notes, each marked with a number (1, 2, 3, 4, 5, 6, 7, 8) and a finger number (1, 2, 3, 4, 5).

DOST LOVE ME TRUE?

3

HAST DU MICH LIEB?

New Edition, Revised by the Author.

C. Bohm, Op. 85.

con moto. ♩ = 80.

The piano introduction consists of two staves. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Pedal markings (Ped.) and asterisks (*) are placed below the left hand staff to indicate where to press and release the pedal.

Ich hab' Dein Bild..... im Trau-ge-sch'n..... Es war so mild..... so en-gels-
In dreams, I saw..... thy form ap-pear..... An an-gel fair..... it hov-ered

The first system of the song features a vocal line with German and English lyrics. The piano accompaniment continues with a steady eighth-note pattern in the left hand and chords in the right hand.

schön..... Dein Au-ge sahn'ich fragend an..... Und sprach zu mir..... so treu's nir-
near;..... Thine eyes look'd down in love on me..... And asked, as plain-ly as could

The second system continues the vocal melody and piano accompaniment. It includes dynamic markings such as *cresc.* and *riten.* to guide the performer's tempo and volume.

kann... Hast du mich lieb!... Hast du mich lieb!... Hast du mich lieb!... Hast du mich lieb!...
a tempo.

be:.... Dost love me true!... Dost love me true!... Dost love me true!... Dost love me true!...
a tempo.

The third system features a repeated vocal phrase in both German and English. The piano accompaniment maintains the same rhythmic pattern, with a final *riten.* marking at the end of the system.

Und finster war die Nacht um-

And blackest night spread ov-er

her.... Als wenn die Welt ge-storben wär!.... Doch tönt mir.... fort und

all.... As 't were the dead world's funeral pall,.... But still I heard the

e- - - wig fort Dein lie- bes süß- es Zau-ber-wort:.... Hast Du mich

shades re- peat Thy ma- gic words, so dear so sweet:.... Dost love me

lieb! Hast Du mich lieb! Hast Du mich lieb! Hast Du mich lieb!

true! Dost love me true! Dost love me true! Dost love me true!

Als ich bei

As by thy

p

Ped. Ped.

Dir..... am andern Tag..... In Dei-nen Ar- - menträumend lag,..... Du

side..... the oth-er day..... With-in thy arms.... I dream-ing lay,..... I

marcato.

fühlt'ich es mit ganzer Lust..... Was mich be-wegt..... in tief-ster Brust.... Ich hab' Dich

felt with joy with in my soul..... A wave of love un-bid-den roll..... I love thee

rit. cres. a tempo.

rit. cres. a tempo.

cres. rit. cres.

Ped.

lieb!..... Ich hab Dich lieb!..... Ich hab Dich lieb!..... Ich hab Dich lieb!.....

true!..... I love thee true!..... I love thee true!..... I love thee true!.....

f

f

f

Ped. Ped. *f*

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